



Art Basel 2021 9/24-26, 2021

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ShanghART

Booth M2

Ding Yi Solo Presentation

ShanghART
香格纳画廊

The development in my painting might look like something simply happening on the surface, but instead it reflects the profound changes that are occurring in Chinese society. My ideas develop from those I gather from the whole world. Chinese artists of my generation are subject to many different influences, from traditional Chinese painting and Russian socialist realism, from Western ideas through to greater historical forces.

It's not my intention to do something that's deliberately difficult....The major challenge for me is to explore a new language with which to express myself, not to simplify the technique.

I found it necessary to distance myself both from the burden of traditional Chinese culture and from the influence of early Western modernism, in order to go back to the starting point of art, in order to literally start from zero

I don't think so much about the future. Rather I want to express what is here now, because that is what's most important. China now, Shanghai now

When an artist creates a work, sometimes it's deliberate. Sometimes, however, you try to avoid a clearly defined strategy. I hold an extremely long-term view of things. I have a very deliberate strategy – as if I'm trying to build something that needs absolutism and self-control. I can't be swayed by any sentiments. The thing I'm trying to build becomes very strict, and minimalist – or perhaps very rational. In the early stages, you have to establish your own style. You want to make your painting a very deliberate exercise in order to remain consistent. However, as you develop your work, you discover that such absolutism isn't suited to all of your painting. You have to have a new perspective and ideas.

When I'm evaluating a painting, my first rule of thumb is "integrity". A painting must have integrity; there must be no cunning little tricks by the artist. Don't fiddle with the painting, don't mess with its basic makeup or try to hide something bad inside it.

--- *Ding Yi*



DING YI 丁乙

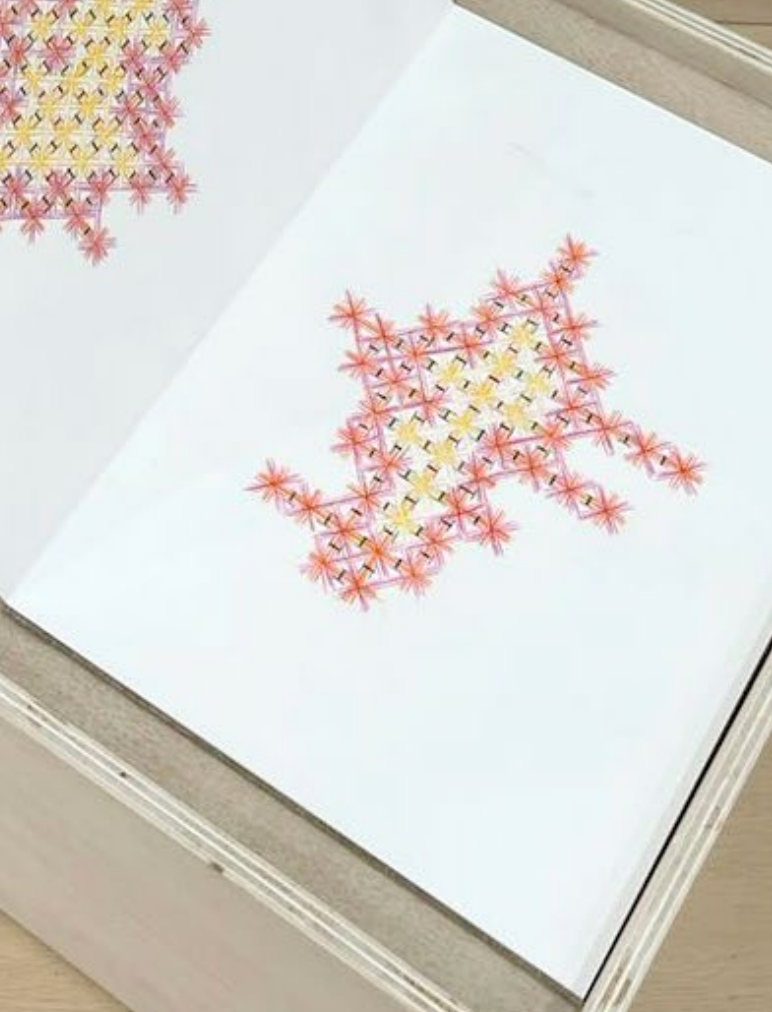
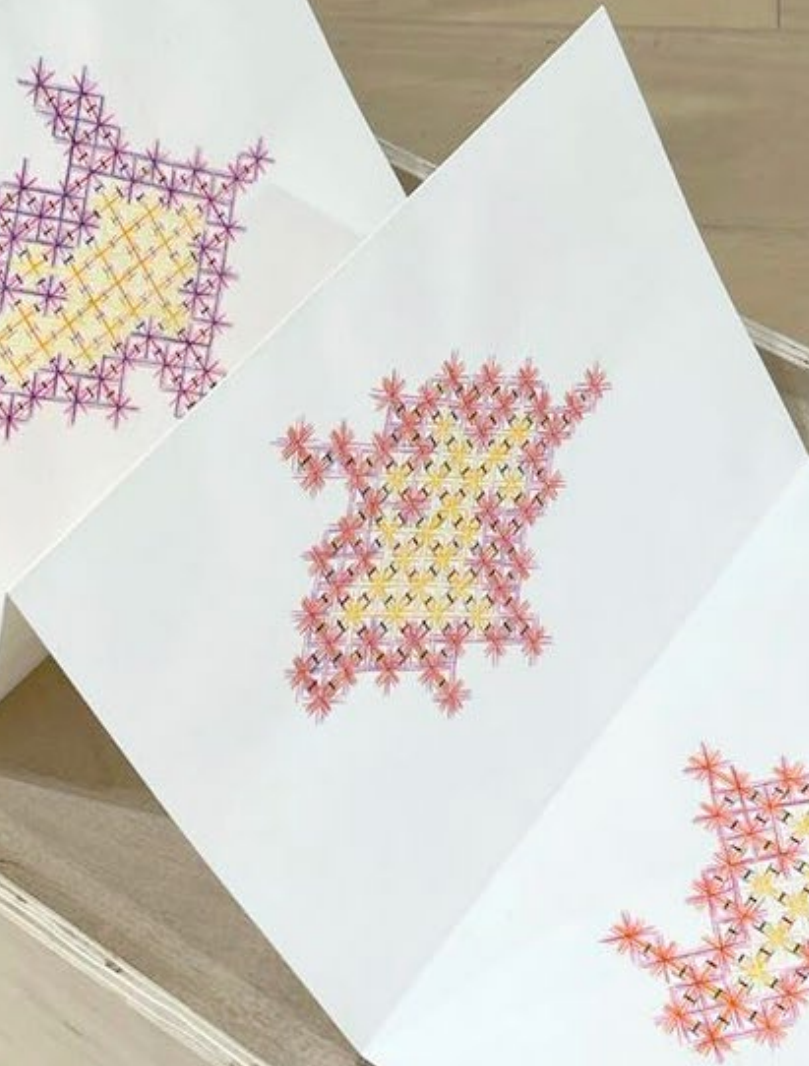
Accordion Book

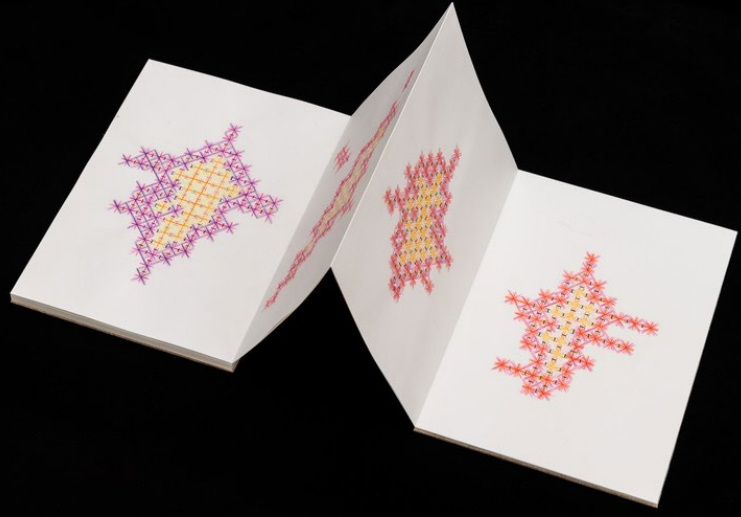
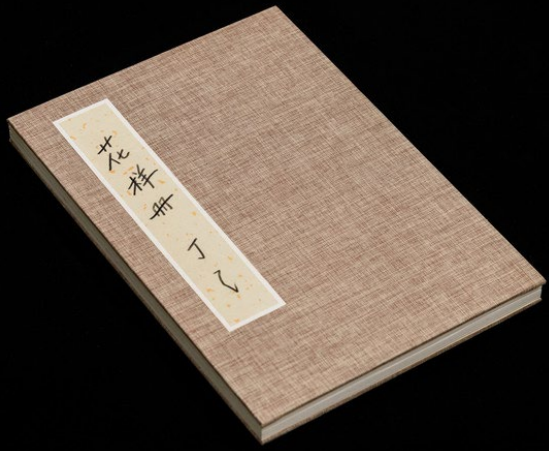
2017

Color pencil and accordion book

unfold size 32(H)*598(W)cm | folded size 32*23cm | Wooden Box 35*29cm

DY_3483







DING YI 丁乙

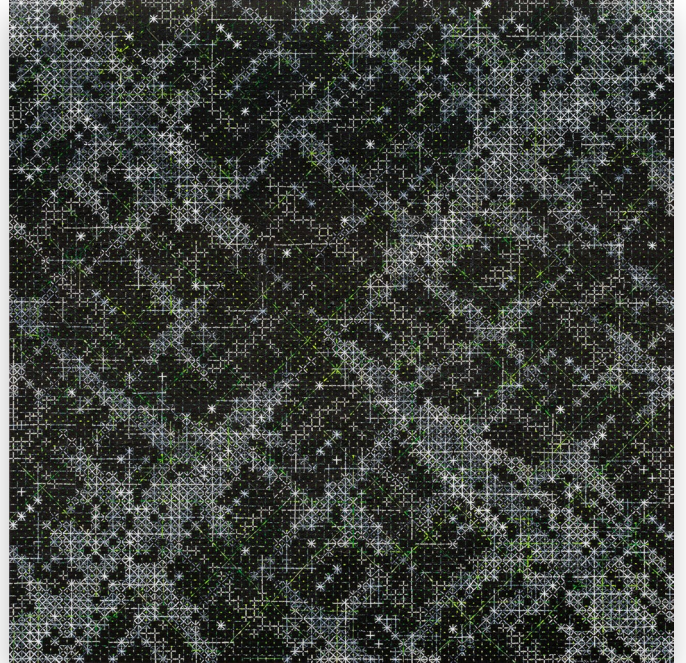
Appearance of Crosses 2019-B11

2019

Acrylic on handmade paper

56(H)*38(W)cm

DY_6818



DING YI 丁乙

Appearance of Crosses 2016-10

2016

Acrylic on basswood panel with engravings

240(H)*240(W)cm

DY_0888

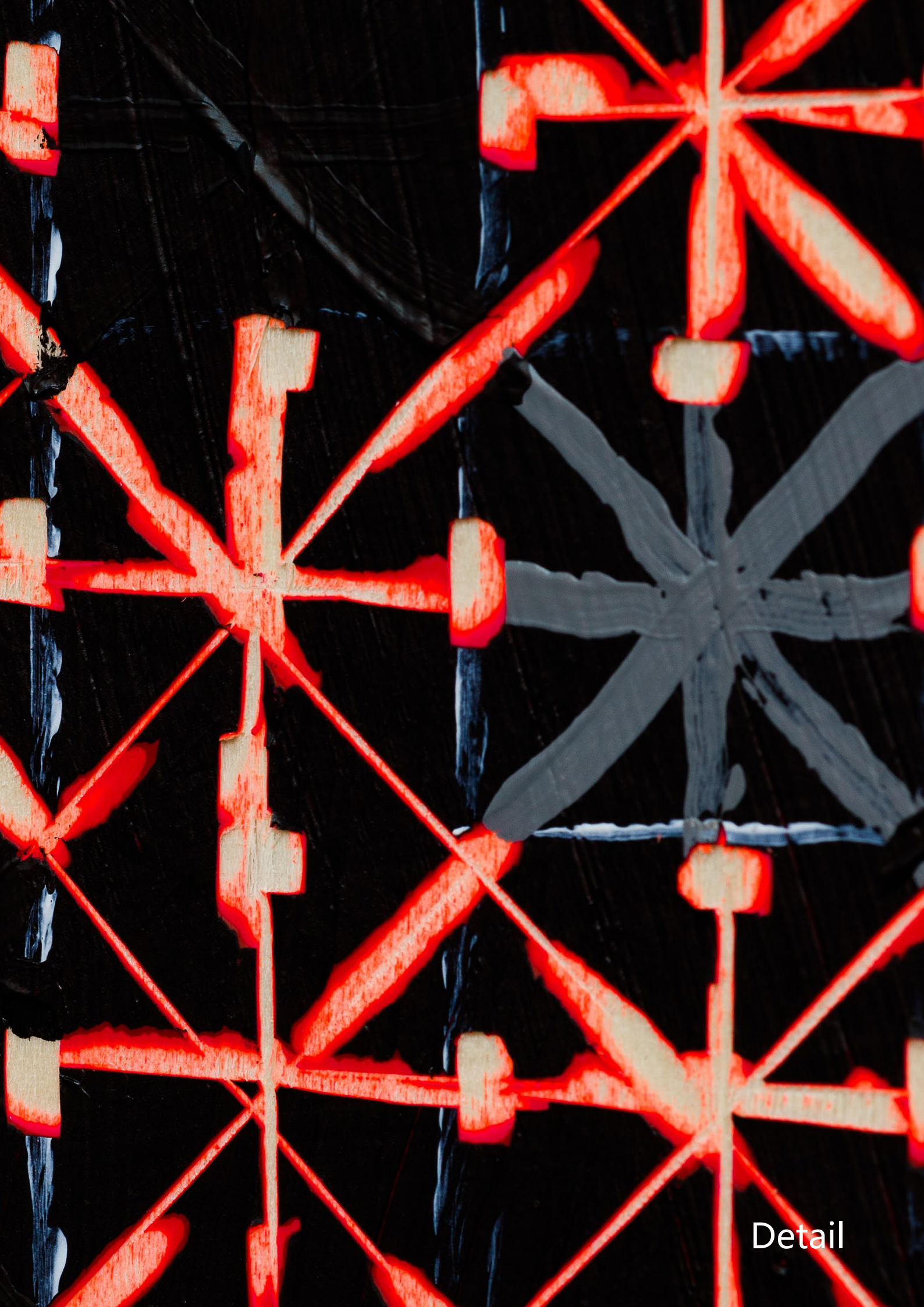
Appearance of Crosses 2016-5

2016

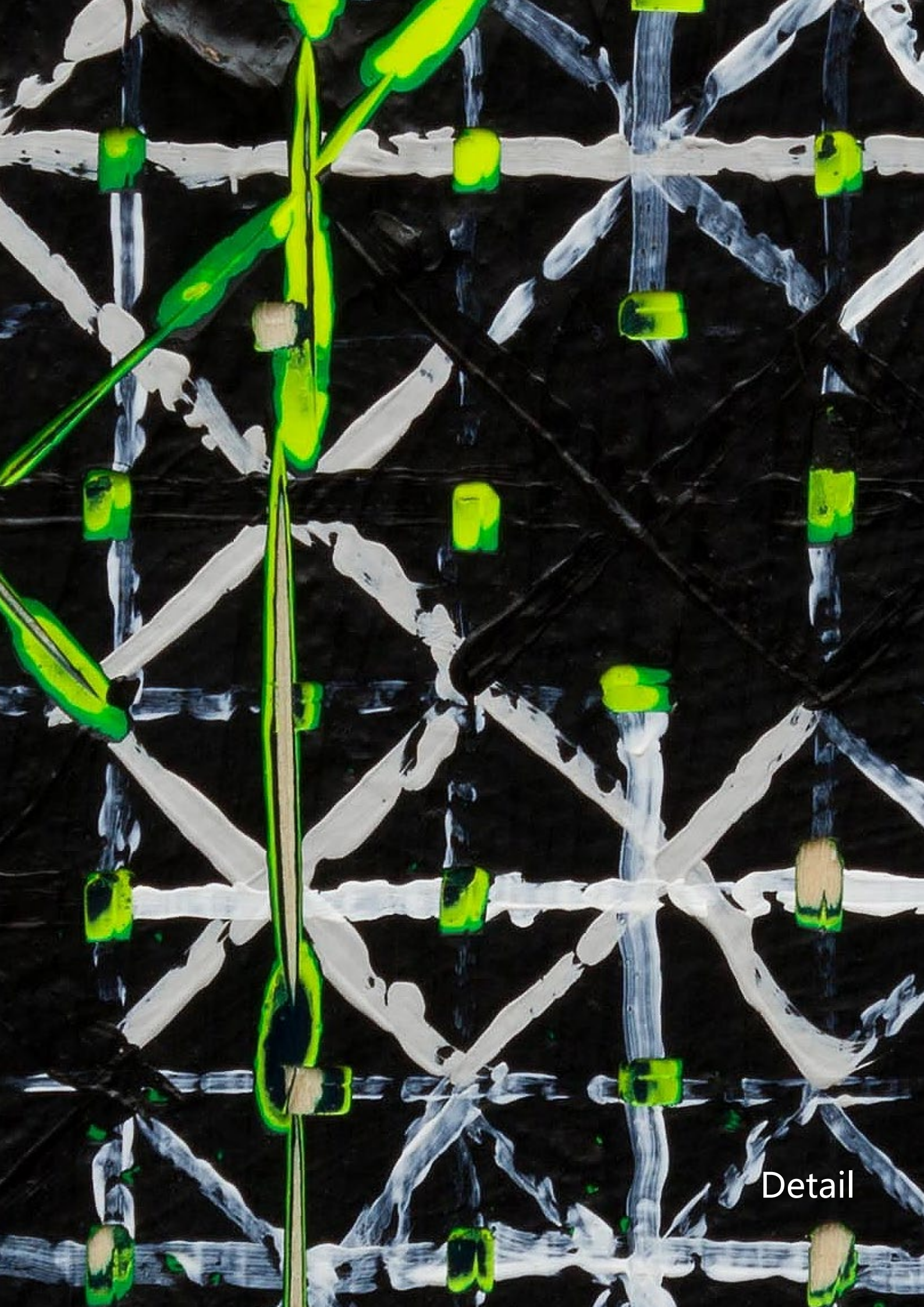
Acrylic on basswood panel with engravings

240(H)*240(W)cm

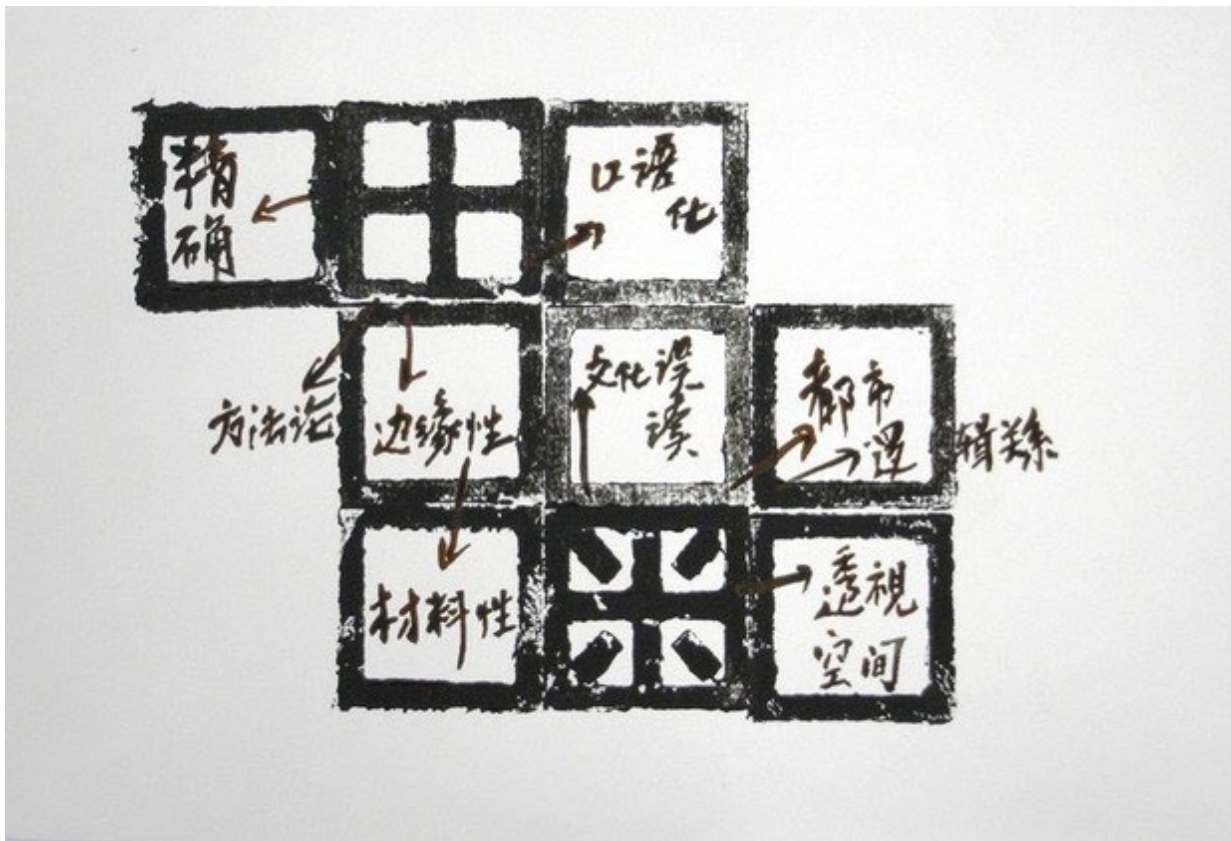
DY_7300



Detail

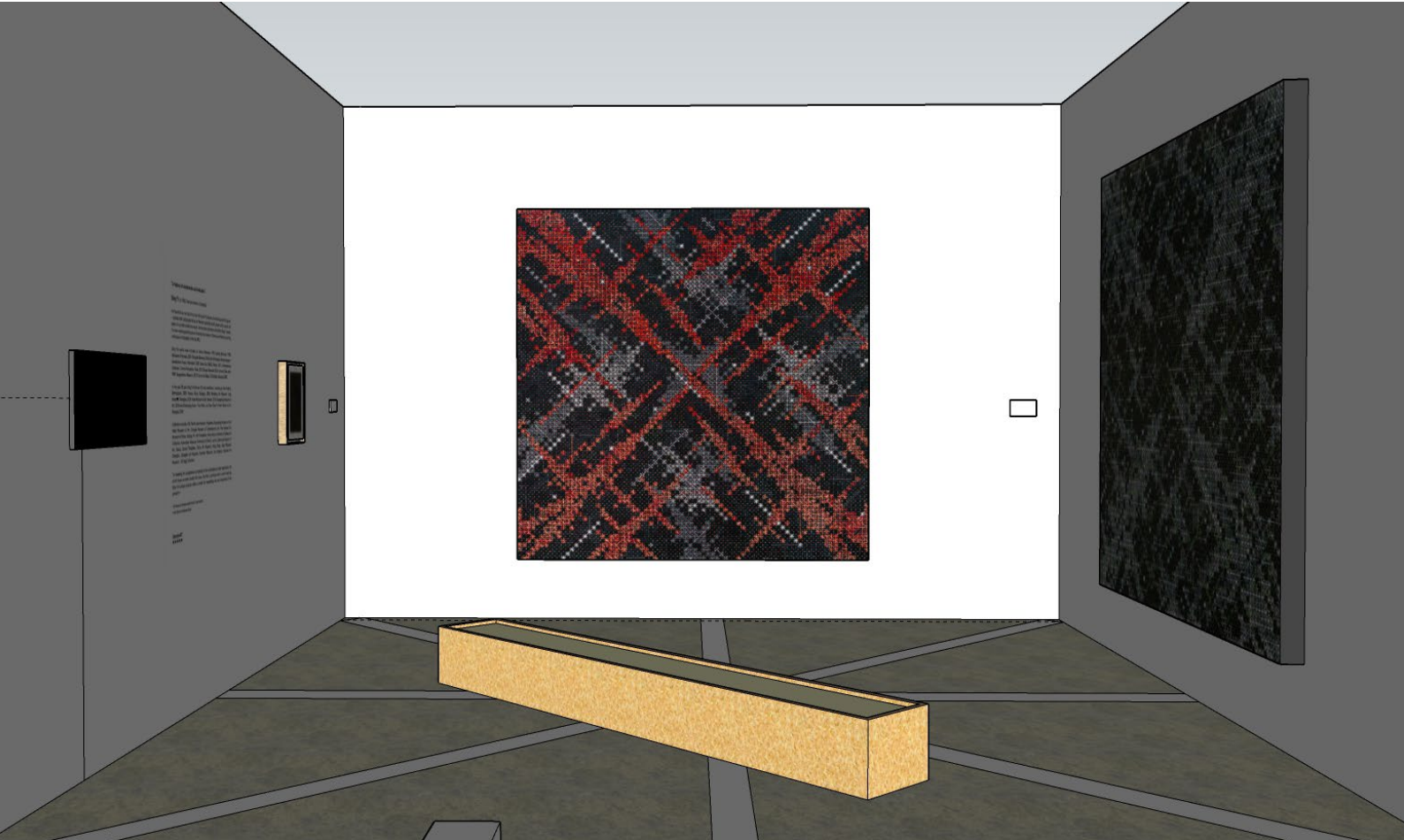


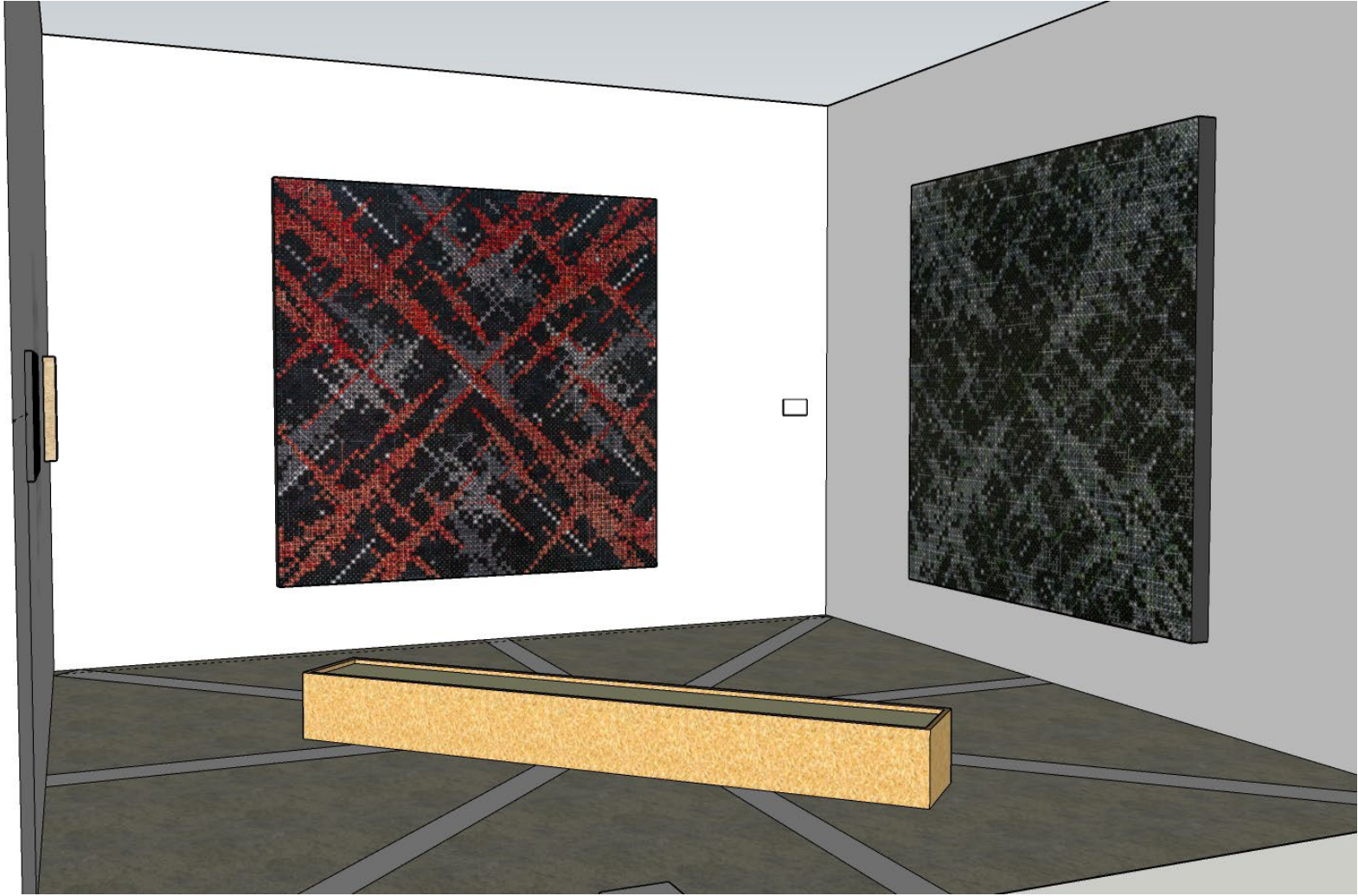
Detail

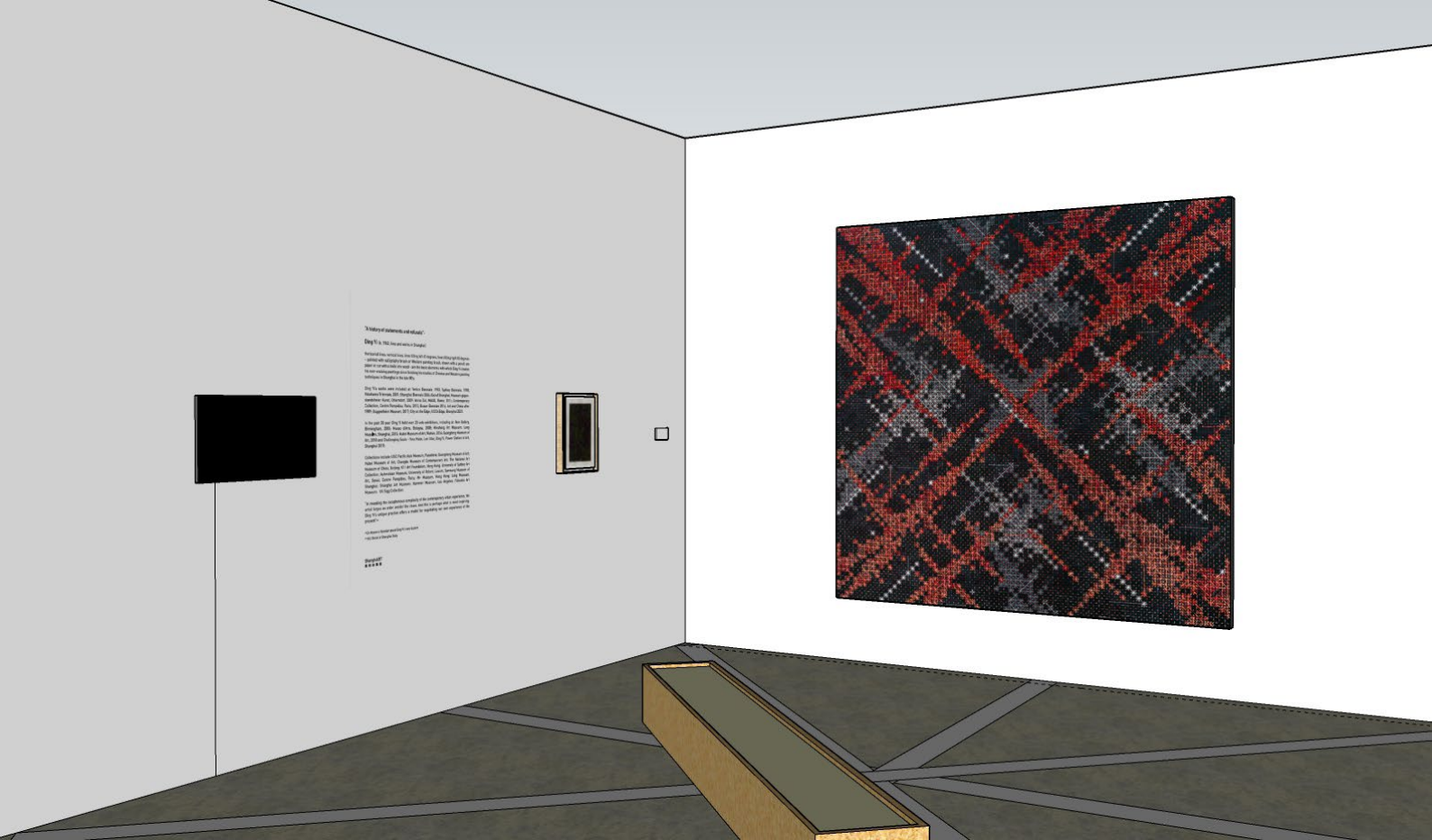


"Horizontal lines, vertical lines, lines tilting left 45 degrees, lines tilting right 45 degrees – painted with calligraphy brush or Western painting brush, drawn with a pencil on paper or cut with a knife into wood - are the basic elements with which Ding Yi creates his ever-evolving paintings since finishing his studies of Chinese and Western painting techniques in Shanghai in the late 80's."

Booth Vision







3. History of materials and methods

Step 1: 1912 The first woven textile design was created by the artist, who used a traditional weaving technique to create a complex geometric pattern. The design was inspired by the traditional patterns of the region and was created using a traditional weaving technique.

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Like in Chinese calligraphy, Ding Yi's marks connote a certain correlation between the order of the universe and that of the human. The awakening of the individual in relation to the collective whole, present in Zen practices, mirrors the role Ding Yi holds in his own art making.

The individual is inevitably part of the system, the matrix, the mesh of society but also, finally, beyond categorization. Each repetition, each cross, states this. And simultaneously refuses to acknowledge it.

--- *Thibaut Verhoeven*

In revealing the cacophonous complexity of the contemporary urban experience, the artist forges an order amidst the chaos. And this is perhaps what is most inspiring: Ding Yi's unique practice offers a model for negotiating our own experience of the present.

--- *Hans Ulrich Obrist*

The quality of Ding Yi's art in abstract aesthetics and logic has reached the highest achievement. His art can be regarded as part of Zen meditation and is the complete interpretation of time, space and the passage through life.

--- *Ai Weiwei*

A history of statements and refusals.

--- *Christopher Moore*

Ding Yi's works were exhibited at the Venice Biennale, 1993; Sydney Biennale, 1998; Yokohama Triennale, 2001; Ikon Gallery (solo), Birmingham, 2005; Shanghai Biennale 2006; Galerie Greve, Paris, 2007; Museo d'Arte, Bologna (solo), 2008; Out of Shanghai, Museum gegenstandsfreier Kunst, Otterndorf, 2009; Verso Est, MAXXI, Rome, 2011; Minsheng Museum, Shanghai (2001); Contemporary Collection, Centre Pompidou, Paris, 2015; Long Museum, Shanghai (solo), 2015; Busan Biennale 2016; Art and China after 1989; Guggenheim Museum, 2017; Guangdong Museum of Art (solo), 2018; Challenging Souls - Yves Klein, Lee Ufan, Ding Yi, Power Station of Art, Shanghai 2019; City on the Edge, UCCA Edge, Shanghai 2021.

Collections: USC Pacific Asia Museum, Pasadena; Guangdong Museum of Art; Hubei Museum of Art; Chengdu Museum of Contemporary Art; The National Art Museum of China, Beijing; K11 Art Foundation, Hong Kong; Sonje Museum of Contemporary Art, Seoul; University of Sydney Art Collection; Ashmolean Museum, University of Oxford; Leeum, Samsung Museum of Art, Seoul; Centre Pompidou, Paris; M+ Museum, Hong Kong; Long Museum, Shanghai; Shanghai Art Museum; Hammer Museum, Los Angeles; Fukuoka Art Museum; Uli Sigg Collection.

ShanghART

香格纳画廊

ShanghART Shanghai 香格纳上海

西岸，徐汇区龙腾大道 2555 号 10 号楼，上海，中国 200232
West Bund, Bldg. 10, No.2555 Longteng Avenue, Xuhui District, Shanghai 200232, China
T: +86 21-6359 3923|F: +86 21-6359 4570| info@shanghartgallery.com

ShanghART M50 香格纳 M50

普陀区莫干山路 50 号 16 号楼，上海，中国 200060
Bldg 16, 50 Moganshan Rd., Putuo District, Shanghai, China, 200060, China
T: +86 189 3061 3031

ShanghART Beijing 香格纳北京

朝阳区机场辅路草场地 261 号，北京，中国 100015
261 Cao Chang Di, Old Airport Road, Chaoyang District, Beijing 100015, China
T: +86-10 6432 3202| F: +86-10 6432 4395| infobj@shanghartgallery.com

ShanghART Singapore 香格纳新加坡

吉门营房，LOCK 路 9 号 02-22，新加坡 108937
Gillman Barracks, 02-22, 9 Lock Road, Singapore 108937
T: + 65 6734 9537|F: + 65 6734 9037| info@shanghartsingapore.com

www.shanghartgallery.com